"SAPPHIRE AND STEEL."

(Episodes 7 to 14)

With the completion of the first story, covering six episodes, Sapphire and Steel plunge into a new investigation in their strange assignment to thwart the efforts of Time to break through into the Present.

Covering eight episodes, the story now concerns the mysterious happenings at a remote, long-disused railway station.

David McCallum continues as Steel; Joanna Lumley as Sapphire. In the new story, they are joined by Gerald James as a ghost-hunter they meet at the station.

Writer P. J. Hammond takes his characters into spine-chilling labyrinths of mind-stretching events involving wartime dead trapped by the strange, chilling power that brings them into the Present but re-living the events that led to their deaths.

Foremost among these ghosts is Tom Kelly as a World War One soldier, filled with resentment because he feels that it was here, at this station, that his death began.

Voices of other war victims are heard, later materialising. David Woodcock and David Cann are the principal players in these ghostly parts. They can find peace only if Sapphire and Steel can rescue them from the force that has them in its power.

Mounting suspense is combined with eerie physical dangers for Sapphire and Steel as they grapple with the unseen whose physical presence is never more than darkness.

Episodes seven to fourteen represent a completely new story in the series and have nothing in common with the first six episodes except for the presence of Sapphire and Steel.

Shaun O'Riordan is the producer and has personally directed three of the episodes. Other episodes have been directed by David Foster, with the overlapping of one episode on which both he and O'Riordan were directors.

The series has been conceived and written throughout by P. J. Hammond, and the ATV productions are distributed by ITC Entertainment.

SYNOPSIS

The new investigations by Sapphire and Steel in their task of preventing Time breaking through into the Present take them to a derelict old railway station. Many years have passed since trains ran through it. Now it echoes with mysterious figures and voices from the past. The eerie forces they are combating come from the years of World War One. Sapphire senses a feeling of hatred. . . .

* * *

It is a present-day, living figure of a man that Sapphire and Steel meet when they begin their investigations at a remote, derelict old railway station. Time, they know, is attempting a breakthrough; but the man who looms up in the darkness, whose name is George Tully, knows only that something strange is happening.

He is a ghost-hunter, and he resents the appearance of two strange newcomers who have arrived, apparently, from nowhere. He accuses them of interfering with his psychical investigation; Sapphire and Steel, in turn, regard him as a nuisance but pursue their own investigations, studying the station and the equally derelict old hotel adjoining it, with its decaying interior.

At one time, they observe, someone had tried to pretty up the station platform with potted flowering plants. Now the remaining soil in the containers is like hard, dusty rock.

It is night-time and late autumn, but Sapphire has the feeling that it is early summer. She can sense the warmth. Smell the flowers. In one of the hotel bedrooms, she experiences an almost subliminal change of clothes and hair style, but has no time to identify the period. To add to the mystery, four numbers — the figures eleven — appear on the grime of the window and then disappear.

Once again, very briefly, she finds herself in a light summery dress. Something is happening. What force is trying to break through and pull her into the past. But when?

Then, from the platform, the sound of whistling. A shadowy figure. Flowers are blooming in their containers. Tully admits that he had also seen them — at other times.

They hear the whistling again: "Pack Up Your Troubles." A number from World War One. A little later, the tune played by a band.

More and more, Sapphire senses a feeling of hatred — of strong resentment. Then the sound of men marching. Steel orders Sapphire to go to the waiting-room. As she obeys, there is the sound of a steam train approaching. In a trance-like state, she senses the presence of girls.

Suddenly, it's daylight. Again, Sapphire experiences a flickering change into summer clothes . . . and the hair-style of the 1914-1918 era. Outside the booking-hall, the band stops and marching feet clatter to a halt. The entrance doors begin to open. . . . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

What is happening at the disused old station where Sapphire and Steel are carrying out their new investigations? Now they come face to face with a young soldier from World War One, bitterly resenting the women and girls who came to cheer him. His death started here. But Time is playing mysterious tricks. There is not only a soldier of World War One but sailors and airmen of World War Two. . .

* * *

A train can be heard approaching. As it pulls up, another sound: women and girls cheering and shouting as troops arrive. Sapphire sees a young man in his early twenties — his name, she and Steel are to discover, is Pearce. He is in uniform, carrying the kit and rifle of an infantry private soldier during the First World War. His eyes are fixed on Sapphire, and as he walks towards her she finds herself in the clothes and with the hair style of that period. She is holding a small Union Jack in one hand, a spray of flowers in the other.

Pearce's expression is one of cold hatred. As she reaches forward and attaches the spray to his left breast pocket, there is an almost subliminal flicker of the young man's uniform ripped and blackened by shrapnel tears. One half of his face is a skull.

Sapphire screams for Steel. And then it is night again and she is back as she was. Pearce is no longer there; but Steel and Tully can see a dark shadowy shape climbing the station stairs, coming face to face with them. He speaks, but they can get no information from him before he disappears.

Tully is sorry for the young man. Steel is not. He sees him as something evil.

Sapphire is convinced that the young soldier went off to war from this station, cheered by women and girls. And he resented what they stood for because his death began here.

There are even more perturbing events ahead when Tully allows Steel to listen to tape recordings he has made. Tully is as astonished as Steel at hearing two voices he has not heard before. Two young men in a submarine stranded at the bottom of the ocean. Death again — but from a reference to electrical pumps, this could not have been during World War One.

This time, Sapphire doesn't sense hatred. Something more like hopelessness. She has a feeling of quiet coldness, but not as if it were at the bottom of the sea. The other extreme. More like a high altitude.

It is all a strange mixture — sea, air, things out of order. Both Sapphire and Steel reach the same conclusion: this station could be the recruiting ground for the dead.

Then the sound of "Pack Up Your Troubles" being whistled and the four "elevens" on the hotel window reappear, and Steel has a glimpse of himself in a fighter pilot's outfit of World War II.

The hotel room is suddenly filled with light. At the same time, the ear-piercing sound of a fighter 'plane diving out of control. . . . .

The Cast:—

Steel: . . . . DAVID McCALLUM
Sapphire: . . . . JOANNA LUMLEY
Tully: . . . . GERALD JAMES
Pearce: . . . . TOM KELLY
First Voice: . . . . DAVID CANN
Second Voice: . . . . DAVID WOODCOCK

Producer/Director: . . . . SHAUN O'RIORDAN
Writer: . . . . P. J. HAMMOND
Designer: . . . . STANLEY MILLS

SYNOPSIS

Sapphire brings Steel back from the fringe of death, and he vows: "I've had about enough of ghosts waging war on us. It's time we fought back." But the mysterious events that follow show that this is not going to be easy. Echoes of past wars are joined by the war between Sapphire and Steel and those who are trying to break through the fabric of Time .

* * *

Sapphire senses that Steel is in desperate trouble. When she finds him in a bedroom of the hotel, he is slumped forward in a chair. As she jerks him back, his head and shoulders are revealed as those of a young fighter; but it is his own voice that pleads with her to take Time back. She takes his hand, regressing to the past.

She can hear his voice becoming even more urgent: "Quickly, or I'm as dead as he is."

Sapphire concentrates, hearing the sound of a diving, crashing fighter 'plane. Then silence. Steel is safe, back to himself and struggling to remember what has happened. It has been a death — someone's death. Sapphire tells him that it has been his turn to experience it, but neither can understand who he had become while in the chair.

Tully is mystified about what is happening, but understanding when Steel exclaims: "I've had about enough of ghosts waging war on us. It's time we fought back." He goes on: "We must have light. Light belongs to the living. Darkness belongs to the dead." Although the station lights have been out for years, he has his own way to bring them back. The old gas lights start working again, in the station and in the hotel.

Before taking his next step, Steel plays back the tapes he had with him when he came so close to death, and hears the voices of men trapped in a submarine. Young voices, like those they have heard of the pilot and the soldier.

Death in wartime is not unexpected. Yet, as Steel points out, they are here, these long-dead young men. The force, whatever it is, is supplying them with power, allowing them to use after-images of their own deaths to fight those who have come to the station

to push them back into oblivion. Of different services, different times, they have collective grievances, with the soldier as their spokesman. But what is the mystery of the figure "eleven" which has appeared in quadruplicate? A partial explanation comes with the realisation that the Great War ended at 11 a.m. on the 11th day of the 11th month. But why four?

Steel then makes his next move. The soldier, Pearce, is clearly sorry for himself, remembering the kind of women who sent him to war. He is haunting the building where they gave him the send-off. He must be brought out. Things must be made more cheerful for him.

While Sapphire watches from a bedroom in the hotel, Steel and Tully sing "Pack Up Your Troubles." Sapphire hears them and is then aware that the light is dimming. It goes out. In the shadows, she comes face to face with Pearce. Then he disappears and she finds herself struggling for breath. At the same time, Steel and Tully see a flare, hear a barrage of heavy guns, battle sounds. A scared Tully rushes up the hotel stairs. He can hear a muffled electric hum. There is a dim blue light. Sapphire is lying up against the wall, as if on an imaginary bunk bed. Tully reaches her, and his clothes begin to change. He has to fight for breath. . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
1st. Recorded Voice:	DAVID CANN
2nd. Recorded Voice) Pilot)	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Directors:	SHAUN O'RIORDAN/DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Steel is determined to find out more about the dead men who are haunting the station. Who were they? Why are they doing so? Perhaps they can be contacted through a seance, with Sapphire as the medium.

* * *

Steel finds Sapphire and Tully on the hotel landing, both completely immobile and, he realises, beyond the force's point. As a precaution, he passes his jacket through the point. The blue light flickers and stays on; Sapphire's and Tully's clothing change to those of civilian workers of 40 years back. As he withdraws the jacket, the two revert to their present-day clothes.

Thoughtfully, he makes his way to another bedroom and sees the half-shadowy figure of the soldier, Pearce, telling him that he is the one responsible. "The one who wants to get rid of you." Indicating the hallway: "Why punish them?"

Pearce drawls that everyone has to die, to which Steel retorts: "When it's their time, yes. But not your time. You don't belong with the living. You belong in the darkness, you and your friends. You're dead. Every one of you." Pearce replies, "Not for long we won't be," and disappears.

Steel returns to the recumbent Sapphire and Tully, making his way past the invisible point. As he does so, there is the clanging sound of a bulkhead door closing. His clothes change, as do those of Sapphire and Tully. The dim blue light comes on and there is a deep, resonant electric sound. Sapphire and Tully begin to move, and Steel hears Tully asking, "How deep are we."

As Steel tries to pull Sapphire towards the point, the section of the landing begins to tilt. The two are flung against the opposite wall to Tully, who is murmuring, "No pumps working and we're at the bottom."

The floor pitches again, and the voices Steel has heard on the tape come in. He makes one great effort and succeeds in pulling both Sapphire and Tully across the point, but as

they come back into the present he can see the faint figures of three young men and hear their plea for help. Catching a glimpse of them, Steel is puzzled by the fact that they don't look like sailors.

Steel is more than ever determined to discover just who the soldier and his friends were and why they have decided to haunt this particular station. He intends to antagonise the soldier even more and draw him out, to the disquiet of Tully, who says his ghost was peaceful until Sapphire and Steel came along. Nevertheless, he reluctantly agrees to try to make contact with the dead spirit through a seance, with Sapphire as the medium.

The seance begins. Contact is made with one of the men whose voice had been recorded and was obviously one of those trapped in a submarine. They were, it seems, taking part in sea trials. But they were not sailors. They were civilian workers.

Trying to contact the soldier proves to be more difficult. It was all such a long way back. . . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
1st. Submariner:	DAVID WOODCOCK
2nd. Submariner:	DAVID CANN
Pearce:	TOM KELLY

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Things go according to plan when Steel decides to hold a seance — but then go disastrously wrong. As the medium, Sapphire returns to the past. But can she be brought back again?

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The seance that the ghost-hunter Tully is holding, with Sapphire as the medium, is taking place in the buffet-restaurant of the station and things seem to be going to plan except that, instead of her making contact with the spirit of the dead soldier, she is taken over by a girl who says her name is Eleanor.

They are all unaware that the shadowy figure of the soldier, Pearce, is watching. He reacts at the sound of the name and hearing her say, "Sam Pearce, I reckon you'd be late for your own funeral." Sapphire has become his old schoolteacher.

By now, Steel is worried, realising that something has gone wrong. He asks Tully to get Sapphire back, but Tully cannot do so. Still as the teacher, she reveals the secret of the fourth figure "eleven" which has been so puzzling. It also explains the reason for Pearce's resentment. He was killed exactly eleven minutes after the cease-fire, owing to someone's ghastly mistake. Eleven minutes past eleven on the eleventh day of the eleventh month.

Pearce is still standing in the shadows, watching. At the top of the stairs, the figures of the three submariners and the pilot appear, and the second submariner asks what's wrong. Pearce replies: "They've found me. But it's alright. It's coming to help . . . . it's coming now." All look upwards. A movement, like the shifting of darkness deeper than the shadows themselves. It descends the stairs, moves behind and beyond Sapphire. As it approaches the table, Steel realises that it is the "force" that is capable of bringing back the dead.

The darkness begins to swallow everything. Steel and Tully help Sapphire out of the buffet. She seems completely lifeless, even when her voice is heard begging: "Help me, Steel."

But they still can't get her back. They move her into the waiting room. Tully is scared. It's happened, he says, because they broke the circle: "She could have been left behind . . . . at whatever point her subconscious had arrived at. Between journeys. From one life to the next. The schoolteacher's life and her own. Somewhere between the two of them." He waves his hands. "The in-between. Out there."

Steel asks him what he knows about "out there." Tully admits that it is not a great deal. But he is not reassured at Steel telling him that Sapphire knows more about "out there" than he and his kind will ever know. What he does know is that Sapphire is not with them.

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
1st. Submariner:	DAVID WOODCOCK
2nd. Submariner/Pilot:	DAVID CANN

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS.

Can there be such things as the ghosts of the living? Sapphire has been snatched back into the past. Steel meets her when her subconscious materialises at the station; but her "present" body is also there, still alive but in a deep sleep.

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The seance has certainly gone very wrong indeed. Sapphire is still unconscious in the waiting room. Steel asks Tully to look after her and goes out to the platform. He can hear Pearce whistling. Then, on the footbridge, he senses rather than sees a shadowy figure. When he gets a quick look at her face, he recognises it. The face is Sapphire's. Yet she is still lying on the bench seat, watched by Tully.

From the footbridge, Steel can see the half-shadowed figure of Pearce pacing the edge of the platform. Other half-shadowed figures join him: first the submariners, then the pilot. . . . and then Sapphire.

Steel wonders: can the ghosts of the living be seen? As Tully tries to talk the "present" Sapphire back, Steel finds the subconscious Sapphire in the buffet-restaurant, a shadowy figure still at the table they had used for the seance. This time, she speaks and tries to persuade him that they have made a mistake. They shouldn't have come here on this particular assignment. Those after-images are harmless. They should be left in peace.

Steel is aware that she is being used to try to influence him. The darkness begins to creep towards them as she tells him she has been given the chance to understand Pearce and his friends, to sympathise with them: "We were wrong." She adds that Tully will soon be with "us."

She suddenly leaps up angrily, her clothes changing to those of the girls who had been sending young men off to war. Her hand has a spray in it. She reaches out, aiming it at Steel's chest.

The darkness is also creeping up on Tully, who is still with the unconscious Sapphire. He prays.

Steel sees the submariners enter, followed by the pilot. As he tries to reach the door, he hears the popping sound and sees the light of a flare; then the sounds of an artillery barrage and machine-gun fire. He rushes through the door. . . . into the entanglement of barbed wire.

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot:) 2nd. Submariner)	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

The uncanny power of Time makes itself even more eerily felt. Sapphire and Steel, together with ghost-hunter Tully, have been swept from the present into the past. Now they find themselves in the future.

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The terrified Tully, praying over the unconscious figure of Sapphire, becomes even more alarmed when the darkness creeps through the waiting-room. In desperation, he promises to go away and the door swings open, apparently of its own accord; but it closes when he tries to take Sapphire with him. It reopens when he indicates that he will leave her behind, and he makes his escape. The door closes behind him.

Tully makes his way to the platform, calling for Steel. But there is no response. By now, everything else is blacked out. When he climbs the footbridge, he can just see the shadowy figure of the pilot, but it disappears when he holds out his hand. Looking down at the platform, he can just glimpse the figures of the three submariners, who are then joined by the pilot. Five other figures, all of young men, are further along the platform; then three more.

The soldier, Pearce, arrives on the footbridge, and Tully hears a click as he tests the loading mechanism of his rifle. A moment later, Tully is engulfed in total darkness.

In the waiting room, Sapphire opens her eyes. Everything has become cobwebbed. As she swings herself into a sitting position, she sees that the gasoliers are no longer burning and that the window and table are covered with dust. She moves across the room and sees Steel on the platform. He is no longer entangled in barbed wire.

Everything seems to have returned to normal. It is daylight. But Steel is unsure about Sapphire. Is she the nice one or the nasty one? He decides to take a chance on her being the nice one, and they proceed to investigate. Sapphire estimates that the dust has been there for about twelve days, and a packet of sandwiches Tully has left behind confirms this strange new passage of time. They are stale to the point of hardness.

Sapphire slowly realises that they have been put forward twelve days in Time. The Past and the Present have disappeared. The evil atmosphere and the after-images have gone. Steel says they have been carefully pushed to one side while everything that was supposed to have happened here has happened.

They find Tully, who believes he has dropped off to sleep. He tries to go, but can't. By now, Sapphire is convinced that they are being held in this future time but that it intends to take them back so that, after it has completed what it wants to do, it can deal with them. In its own time, its own way.

She is right. Daylight begins to disappear. The darkness deepens. . . . .

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot) 2nd. Submariner)	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer:	SHAUN O'RIORDAN
Director:	DAVID FOSTER
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS

SYNOPSIS

Sapphire and Steel have been transposed into the future – twelve days ahead of the present time. Steel sees a way not only of getting back to normal but of compromising with the mysterious power that has been tormenting the spirits of the war dead. It is a desperate gamble. . . . .

* * *

Only Sapphire can make contact with the strange power, the darkness that has been tormenting the dead men she and Steel have been encountering at the station, and Steel tells her that contact must be made immediately. He has a proposition to make. His plan, he knows is a ruthless one, but he can see no alternative.

Sapphire succeeds and it talks through her. It is inside her head, inside her brain, the matt darkness filling both her eyes. Her voice is half her own, half the sound of the darkness. But it is not until Steel threatens to withdraw from the deal he wants to make that there is any response.

Steel explains: he knows that it thrives on resentment, cannot survive without it. What has the power got now? The spirit of a young soldier who died at the wrong time; the ghosts of three young men trapped in a submarine in which they didn't belong; the lost soul of a pilot who flew to his death because no-one wanted him with them; and a few others.

Sapphire holds out her hands, pleading with Steel to take them. He does so and she draws him to her. He asks her to tell it that what he is offering could generate enough energy, enough resentment, to last many years. The power is interested, but Steel refuses to give any more information until they are taken back to their proper time.

Sapphire opens her eyes. They are normal. She and Steel collect Tully and he is told to go to the station footbridge, a transition point for anything capable of crossing time. On the platform, the ghosts are waiting.

Sapphire is startled when she realises what Steel has in mind. Tully is to be the sacrifice. He has no family and not many more years to live. Steel has no compunction in offering him, with the burning resentment he will feel, in exchange for the soldier Pearce and the other ghosts.

It is a desperate gamble. Will the resentment-craving power agree?

The Cast:—

Steel:	DAVID McCALLUM
Sapphire:	JOANNA LUMLEY
Tully:	GERALD JAMES
Pearce:	TOM KELLY
Pilot/2nd. Submariner:	DAVID CANN
1st. Submariner:	DAVID WOODCOCK

Producer/Director:	SHAUN O'RIORDAN
Writer:	P. J. HAMMOND
Designer:	STANLEY MILLS